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AMERICAN ART NEWS.

Vol. III. No. 68.

NEW YORK, FEBRUARY 25th, 1905.

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EXHIBITIONS.

- American Art Galleries.**—Vorce collection of Chinese porcelains, jades, enamels, textiles, old and modern oil paintings, until Thursday, March 5.
- Astor Library Building.**—Colored plates from H. T. Trigg's Formal Gardens in England and Scotland.
- Bendann Galleries.**—Modern paintings, old masters, etchings and engravings.
- Blakeslee Galleries.**—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries.**—18th century engravings, of the English and French schools.
- Brandus Galleries.**—Paintings of the Barbizon School.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.
- Clausen Galleries.**—Paintings by N. R. Brewer, through March 11.
- Durand-Ruel Galleries.**—Modern paintings and old masters.
- Duveen Galleries.**—Works of art.
- Ehrich Galleries.**—Old masters, sacred and legendary art of the Spanish, Italian and Dutch Schools.
- Fifth Avenue Art Galleries.**—Magnificent Oriental rugs and textiles, February 27 through March 1.
- Fine Arts Galleries.**—Architectural League Exhibition.
- Fishel, Adler and Schwartz Galleries.**—Portraits by Jean Patricot and Paintings by Robert Reid.
- Katz Galleries.**—Water colors by William Ritschel.
- Kelekian Galleries.**—Renaissance embroideries, Italian velvets, silver church pieces.
- Klackner Gallery.**—Special exhibition of water colors by George Elbert Burr, February 20 to March 18.
- Knoedler Galleries.**—Portraits by Jas. J. Shannon.
- Krausharr Gallery.**—Dutch paintings, through March 4.
- Lanthier's Old Curiosity Shop.**—Portraits of the Flemish, Italian, French, English and American schools.
- Lenox Library Building.**—Bracquemond and Gifford etchings. Upper gallery. Etchings by the late Robert F. Blum. Lower Hall.
- Oehme Galleries.**—Paintings and water colors.
- Pratt Institute (Brooklyn).**—Paintings by T. C. Steele.
- Rohlf's Art Galleries.**—Highest Grade American Art.
- Wunderlich Galleries.**—Etchings and line engravings after Claude Lorraine by Wollet, Vivares and others.

SALES.

- American Art Galleries.**—Vorce collection of Chinese porcelains, jades, enamels, textiles, old and modern oil paintings, Thursday, March 5, and five following days.
- Fifth Avenue Art Galleries.**—Magnificent Oriental rugs and textiles, Thursday, Friday and Saturday, March 2, 3 and 4, at 2.30 P.M.

PORTRAIT DUCHESSE D'ORLEANS
By J. M. Nattier

Owned by Otto H. Kahn



PORTRAIT DUCHESSE D'ORLEANS
By J. M. Nattier

In Stockholm Museum

Last Monday, Mr. George H. McCord started for Mexico, where he will pass ten weeks in a sketching tour. El Paso, Monterey and Juliet are his chief objective points, but he will probably visit New Mexico and California en route.

The American Water Color Society will hold its thirty-eighth annual exhibition at the National Arts Club, 37-39 West Thirty-fourth Street, opening Wednesday, March 8, and continuing to the 27th. Admission will be by card only, of which a number will be sent to each member, or can be obtained by request from the Secretary, or at the club.

The Society is indebted to the generosity of Mr. William T. Evans for a prize of \$300, the conditions being that it shall be awarded by the Jury of Selection for the most meritorious water color in the exhibition painted in this country by an American artist, without limit as to age, the recipient of the prize to be thereafter ineligible.

The exhibition will consist of water colors done by the members exclusively, and at its close will be sent to the joint exhibition at Philadelphia, of the Pennsylvania Academy of Fine Arts, and the Philadelphia Water Color Club, which will be held at the Academy of Fine Arts, from April 3 to April 29, 1905.

The annual meeting of the trustees of the Metropolitan Museum was held last Monday, in the rooms of the trustees. J. Pierpont Morgan presided, and Sir Caspar Purdon Clarke, director-elect of the museum, was also present by invitation. Mr. Morgan was re-elected president, and his personal friends, W. M. Laffan, of New York, and Henry Walters, of Baltimore, were chosen to fill the vacancies on the board, caused by the deaths of F. W. Rhinelander and S. P. Avery. Other officers elected were: First vice-president, Rutherford Stuyvesant; second vice-president, John Stewart Kennedy; treasurer, John Crosby Brown; secretary, Robert W. de Forest.

The Museum of the Brooklyn Institute of Arts and Sciences has been invited to exhibit in Rome, under the auspices of the Architects' Society of that city, the collection of photographs of mediaeval architectural refinements made by William H. Goodyear, the curator of the Brooklyn Museum. This exhibition will open March 15, and continue through April 15. Duplicates have been made of 68 of the large photographs now on exhibition in the Brooklyn Museum, and were shipped from Boston on February 18.

Forty of the subjects represent Italian mediaeval cathedrals, among these St. Mark's at Venice, and the Pisa Cathedral. Five are of early Byzantine Churches at Constantinople, twenty-three of French Gothic Cathedrals, including eight of Notre Dame, Paris. Fifty-six of these negatives were taken by Mr. Goodyear, and the remaining ones under his direction.

The new board of officers of the American Society of Miniature Painters elected at its annual meeting are: President, William J. Baer; vice-president, Laura C. Hills; secretary and treasurer, Thomas R. Manley. The following painters were elected to membership: Lesley M. Bush-Brown, of Newburgh, N. Y.; Clara F. Howard, of this city; Louise Wood, and Ellen Wetherald Ahrens, of Philadelphia, Pa.

IN THE ART SCHOOLS.

At the School of Applied Design for Women, the following prizes have been awarded in the Hietner ornament class, ending February 11: First prize, \$15, awarded to Miss Adelaide Barnes; second prize, \$10, awarded to Miss Florence H. Wright; and honorable mention, Miss Christine Liscomb.

An exhibition of the work of the School of Applied Design for Women will be held at 576 Fifth Avenue for two weeks, beginning March 6. On the evening of the 6th a reception will be held.

A St. Valentine costume dance was held by the students of the Art Students' League on February 17, and was largely attended. The dance was the most successful one they have given, and was absolutely free from any objectionable feature.

Edward Penfield gave an interesting talk February 8 on the "Art of Poster-Making," and a "Summer in Holland," illustrated by a choice collection of posters and photographs of characteristic Dutch scenes taken by him during his travels. Refreshments were served by students dressed in Dutch costumes, and an interesting musical programme was given by Miss Englehardt, a sister of one of the students.

A caucus for the nomination of officers for the Art Students' League will be held on March 1, at 8 o'clock, the election taking place on March 15.

The Art Students' League of Chicago held their eleventh annual costume ball on the evening of Friday the 24th, in the assembly hall and studios of the Fine Arts Building. A unique feature of the ball was the grand march, in which the costumes of all nations were represented. The patronesses of the event were Mesdames John H. Buckingham, William M. R. French, Lorado Taft, Charles Francis Brown, Ralph Clarkson, N. H. Carpenter, John J. Hessler, George Kretzinger, Oliver Dennett Grover, John Vanderpoel, Frederick Freer, and Frederick Bartlett.

An exhibition of the work of Charles H. Henkels and Clarence Rowe was opened on Monday, February 20, at the School of Industrial Art. These young men are both clever and well known illustrators, and the work is well worth seeing. This exhibition is on for two weeks, closing March 4.

One of the most important events ever held in the city of Philadelphia world of art, was a banquet which was given at the Academy of Fine Arts on Thursday, February 23, in honor of the one hundredth anniversary of the Academy. Those present, who numbered over 250 persons, represented all that was famous and successful in the world of art and literature of this country. The guests were welcomed by the president of the Academy, Mr. Edward H. Coates. Dr. Horace Howard Furness was called on to respond to the toast of "The Pennsylvania Academy of Fine Arts;" the Honorable Hampton L. Carson toasted "Pennsylvania, the First American Commonwealth to Charter an Art Academy;" Charles Biddle, Esq., responded to the toast of "The Founders, in 1805." William M. Chase made a witty and amusing speech on "The Schools of the Academy," and Mr. Talcott Williams, LL.D., spoke on "The Academy and the Public."

The picture called "A Ray of Sunlight," by John W. Alexander, now on exhibition at the Academy of Fine Arts, has been bought by the Society of Fine Arts of Minneapolis, for \$2,000.

EXHIBITIONS NOW ON.

A memorial exhibition of paintings by the late R. Swain Gifford opened in the gallery of the Century Club, West Forty-third Street, on Saturday last, and will continue there through Tuesday next. The pictures are characteristic of the strong painter gone, and their subjects are the sand marshes and dunes of the islands bordering Vineyard Sound, Mass., which he always painted with fidelity and appreciation.

Twenty-one pictures by Robert Reid, together with five decorative panels, are now on view at the Fishel, Adler and Schwartz Galleries, No. 313 Fifth Avenue, and will continue there through March 4. The display is a most attractive one, and although a number of the pictures are familiar to the many art lovers who have had the good fortune to visit Mr. Reid's studio during the past two or three years, they gain, if possible, when shown together, and seen after a lapse of time. The artist, who is essentially imbued with the decorative quality, and of whom it has been well said that "he was born with a purple iris before his eyes," is one of the most virile of young American painters, and his work always shows good draughtsmanship, rarely good composition, delicacy of color, and a sense of largeness, and air. Especially good are the decorative panels, "The Seasons," and "Hospitality," a lovely composition with three figures, "Autumn Trio," a beautifully and gracefully drawn nude female figure, the "Spirit of the Flame," a delicate, diaphanous landscape, "Drifting Shadows," a woodland study with figure, "The Bather," and several plein air landscape studies.

Thirty-seven water colors by George Elbert Burr, views of Sicily, Italy, North Wales, Switzerland, and other countries, make up a most attractive display now at the Klackner Galleries, No. 7 West Twenty-eighth Street, and will remain there through March 18. Mr. Burr paints from a delicate and refined palette, and there are poetical feeling and atmosphere in all his work.

Everett Shinn, the young artist who has won deserved reputation the past few years with his pastel sketches of New York's East Side, and of Parisian cafés chantants, has now a display of eighteen oils, and some twenty chalk drawings, pastels and prints, at the Gimpel and Wildenstein Gallery, No. 250 Fifth Avenue, which will remain there through March 6. The artist, who is advancing fast in his work, and who is chiefly influenced by Degas, the Spanish-French figure painter, shows in this display the cleverest work he has yet done. His pictures are less sketchy, but retain their former excellent qualities of intelligent and quick appreciation and impression. Especially good are "The Ballet," a large composition in the manner of Degas, with splendid characterization of types, the "Spanish Dancer," a grey, soft-toned and luminous view of the Seine, and a view of the East River in winter, which in a certain crudeness of color, but strong in effect, strangely enough, suggests Winslow Homer. Cleverness is the feature of the exhibition.

An exhibition of paintings by Edward Ertz, R. B. A., and E. T. Hurley, known as a decorator of the famous Rookwood pottery, is now being held at the Detroit Museum of Art, and will continue until March 6. This exhibition will be noticed more extensively in the next issue.

AN ARTISTIC MISUNDERSTANDING.

To Mr. J. Pierpont Morgan, as the public knows, the Metropolitan Museum is indebted for the appointment of the former distinguished director of the South Kensington Museum to the directorship of New York's famous institution.

But how much the Metropolitan Museum is indebted to Boston's questionable Velasquez for the failure of the appointment of an equally distinguished English art expert to the same position or one next in authority to that of Sir Purdon Clarke, is the unsuspected story to which the American Art News gives the first publication.

Between Mr. Morgan, Mr. Laffan, the business manager of the New York Sun, and Mr. Roger Fry, reputed second to none in England as an art expert, there exists a close bond of friendship.

When the death of General Di Cesnola left a vacancy in the directorship of the Metropolitan Museum, it is said, the Sun's business manager, unaware that Mr. Morgan had settled upon Sir Purdon Clarke for the directorship, set his heart upon securing the position for his old friend, Roger Fry. To that end, it is reported, Mr. Fry came to New York, and for many weeks was the guest of Mr. Laffan at the latter's home in this city.

When the appointment of Sir Purdon Clarke was announced, hope was still retained that Roger Fry would be made head of one of the most important departments, presumably that of old paintings.

While waiting developments, art circles on both sides of the water were roused by the question raised at Boston as to the genuineness of the Velasquez portrait of "Don Louis de Navas," purchased for the Museum by Mr. Denman Ross.

While the Boston Museum was organizing a petit jury of experts and a supreme court of connoisseurs, the Sun, suspicious of the authenticity of the masterpiece, with characteristic enterprise began an investigation on its own account.

The business manager of the Sun, it is said, unknowing of the research being made by the Evening Sun's art critic, urged Roger Fry to go on to Boston and give his expert opinion as to the validity of the disputed Velasquez. To the joy of the supreme court of connoisseurs, Mr. Fry, whose expert knowledge of old masters has never been questioned on the other side, amiably placated all concerned by pronouncing the questioned Velasquez genuine.

Hardly had this final verdict been given when the Evening Sun, ignorant of the business manager's interest in his English friend, Mr. Fry, published the result of its foreign investigations—the letter of M. A. de Beruete, the greatest living authority on Velasquez—a critic who has given his life to the study of the Spanish master.

In a letter dated Madrid, January 2, A. de Beruete quoted from a new English edition of his book "Velasquez," shortly to be issued by Methuen & Co.:

"The Boston Museum has just acquired, as an original by Velasquez, a portrait resembling this, which is also supposed to be a portrait of King Philip IV. This canvas was shown at the Historic-European Exhibition in Madrid in 1892, on the occasion of the fourth centenary of the discovery of America. It is an old copy, identical with another at the palace of the Duchess de Villahermosa in Madrid. These two copies were no doubt made from an original (now unfortunately lost) by Velasquez. Rather than a portrait of Philip IV, we believe it to be one of his brother, the Infante Don Ferdinand of Austria, for, besides other

differences in the features, it does not show us the prominent jaw so characteristic in all the portraits of Philip IV. The age of 16 or 17 years indicated in the portrait leads us to believe that the original must have been painted in 1620 or 1627, about the same time as the superb portrait of another brother of the King, the Infante Don Carlos, which we shall also mention."

I may add some further information, which will not appear in a book. The picture was exhibited at Madrid in 1892 by Don Luis de Navas and at that gentleman's house we have since seen it, though it was noised about in Madrid that the sale took place at the house of Gen. Don Francisco Borbon y Castellós (and not "Prince de Bourbon, duc d'Anjou," titles which do not exist in Spain), where the picture was shown as the property of the said Gen. Borbon to Mr. Denman Ross, the buyer for the Boston Museum.

This is my answer in the matter of the authenticity of this picture, which I have known these twelve years and passed without mention in my book, as I passed several other copies and imitations of the master, likewise known to me, in private collections.

Accept, etc., A. DE BERUETE.
Upon the publication of the letter, Mr. Roger Fry went back to England.

Freeman Thorp recently painted a portrait of Largey, a pioneer and banker of Butte, Montana, who was murdered at the door of his bank. His widow, now a resident of this city, has presented this portrait to the State of Montana for the State Historical Library.

ART BOOK NOTES.

Charles Scribner's Sons are importing the new volume in the Langham Series of Art Monographs, "The Eighteenth Century in Caricature," by Selwyn Brinton, author of "Bartolozzi and his pupils in England." In this new volume the author writes of the work of William Hogarth, James Gillray, Thomas Rowlandson, and Henry William Bunbury, giving characteristic examples of each artist.

A new edition of "The History of Ancient Scripture" by Lucy M. Mitchell will soon be issued in a cheaper form by Dodd, Mead & Co. This work treats of the sculpture of Egypt, Assyria, Greece and Rome, and is profusely illustrated.

"Studies in Ancient Furniture" by Miss C. A. Ransom, is a book recently issued by the University of Chicago Press. It contains numerous illustrations, showing the furniture of the ancients, which adds to its value.

Kate Douglas Wiggin's new novel, "Rose o' the River," will have a colored frontispiece representing the Rose of the romance, by George Wright.

A second and illustrated edition of Charles Mulford Robinson's book, "Modern Civic Art: The City Beautiful," is announced.

Mrs. E. J. Martin's book of reminiscences of her husband, published by William Macbeth, No. 237 Fifth Avenue, receives very favorable notices. The Outlook says of it:

"A brief and deeply interesting biographical study of one of the most original and significant of American painters; a man whose work long waited for recognition and the full meaning of which in American art, and for that matter in modern art, has not yet been disclosed. The charm of this book lies in its simplicity and its frankness. It is an intimate but perfectly discreet revelation of an original and fascinating personality."

IN THE GALLERIES.

The exhibition of forty examples of old, sacred and legendary paintings, principally of the Italian, Spanish, and Dutch schools, will continue at the Ehrich Galleries, No. 8 West 33d Street, until March 5. Among the best of these pictures are a Holy Family, by Correggio; a scene in the Temple, by Rembrandt; Susannah and the Elders, by Carracci; a Magdalen, by Murillo; Diogenes in his Tub, by Ribera; a Holy Family, by Juanes; an Assumption of the Virgin, by Carlo Dolci, etc. This collection is a very unusual one for this country, and deserves the attention of all art lovers and artists.

The water colors by William Ritschel are still on view at the Katz Gallery, No. 308 Columbus Avenue.

The Vorce collection of Chinese porcelains, jades, enamels, textiles, and old and modern oil paintings, will be placed on view at the American Art Galleries, No. 6 East Twenty-third Street, on Monday, February 27, and will continue so until the days of sale, which will be Thursday, March 5, and the five following days.

The collection of line engravings mentioned last week may still be seen at the Bonaventure Galleries, No. 6 West Thirty-third Street.

At the Durand-Ruel Galleries, No. 5 West Thirty-sixth Street, the exhibition of paintings by Boudin will continue through next week. At the Grafton Gallery, London, this firm has been holding for the past three weeks, an exhibition of the modern French school, which has met with unprecedented success, the attendance having been so large that it has paid all the expenses of the exhibition. A number of paintings have also been sold to London purchasers.

Edward Brandus, No. 391 Fifth Avenue, is now showing four excellent examples of the work of Aime Perret. This artist was born in Lyons, in 1847, is *hors concours*, a member of the Legion d'Honneur, and his pictures are included in the Princess Mathilde collection at the Luxembourg. He is the painter of rustic scenes, his work is like that of Millet, with a sentiment entirely different and absolutely personal, however. Perret paints always from nature, and each year lives for months in the Forest of Fontainebleau. If Millet is the painter of poor peasants, Perret is the painter of peasants contented with their fate, having a piece of land belonging to them, and good wine in their cellar. He has seen the peasants as in ancient times Virgil saw them, and he has been able to render on canvas their simple joy.

William Clausen will hold in his galleries, No. 381 Fifth Avenue, beginning February 27, and continuing until March 11, an exhibition of the works of N. R. Brewer. The exhibition of Venetian paintings by Oliver Dennett Glover, which has been held in these galleries for the past fortnight, closes today.

The Proctor East India House, No. 144 Fifth Avenue, is showing some coarse linens, entirely hand woven, and dyed in all shades in England, to be used instead of burlaps, especially in country houses. Finer linens, in exquisite tints, come from France, and there is a fine assortment of English chintzes in reproductions of old as well as modern patterns. This house gives especial attention to lamps. A vase of any description having been selected, the color scheme is carried out in a shade made either of Japanese paper, with a special

design in harmony, or in silks. They have also a secret process for treating wood. It is not stained, but takes on most attractive tones. Very unique is the tone called French gray, and an entire set of bed-room furniture in this tone is one of their recent manufactures. Equally attractive are the pale dull green tints to be used in connection with some imported French wall paper, and taffeta silk coverings woven to order without loading at Genoa for the house, all harmonizing wonderfully.

A painting entitled "Daybreak," by J. F. S. Mann; "Inspiration," by Durlard; "Waiting for the Ferry," by J.



MISS ELEANOR ROBSON AS "MERELY MARY ANN"
From the Painting by Louis Loeb

Courtesy of Liebler & Co.

F. Herring, Sr.; and a fancy head by Piot, also a fine collection of old English mezzotints, including a set of Turner's "Liber-Studiorum," and the usual collection of choice modern proofs, are now on view at the Bendann Galleries, No. 365 Fifth Avenue.

A fine Romney, "Girl Flying a Kite," has just been received at these same galleries.

An exhibition, beginning February 27, of magnificent Oriental rugs and textiles, will be held at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, and will continue until the sale, which will be held Thursday, Friday and Saturday afternoons, March 2, 3 and 4, at half-past two o'clock.

A fine example of the early English school, by George Barrett, a landscape, "View in Wales," by John Wells, and a good specimen of Peter Lely, are at

the Blakeslee Galleries, No. 358 Fifth Avenue.

At the Knoedler Galleries, 355 Fifth Avenue, the exhibition of portraits by J. J. Shannon, A. R. A., will continue through the ensuing week, and will be followed by an exhibition of portraits by Maurice Fromkes. The Shannon collection consists of six portraits, the first, that of "Miss Kitty," the property of the Carnegie Art Institute, Pittsburg, received a medal of the first class at the Carnegie Institute in 1897; a gold medal at the Pan-American Exposition in 1901; another is of Lady Diana Manners, daughter of the Marchioness of Granby,

Ridgeway Knight, a fine example of Jacque, a Maris from the Forbes collection, London, which brought the highest price ever paid for a work by this artist, and other interesting examples of well-known artists.

A special exhibition of water colors, by George Elbert Burr, was opened February 20 at the Klackner Gallery, No. 7 West Twenty-eighth Street. This exhibition, comprising thirty-seven views of Sicily, Italy, North Wales, Switzerland and other countries, will continue until March 18.

C. W. Kraushaar opened an exhibition of Dutch paintings, including examples of Israels, Weissenbruch, Willem Maris, De Bick, Pieters, Blommers, and a few portraits by Willy Martens, on February 20, at his galleries, No. 260 Fifth Avenue. This exhibition will continue through March 4.

The Lanthier Gallery is rich this week in contrasted examples of the Flemish, English, French and American Schools. Among them are Sir Henry Howard's "Hebe Offering to Jove," Petrus van Schendel's "Evening Market in Antwerp," a mellow landscape bit by Eugenio Ciceri, a graceful little Monticelli figure piece, rich-toned canvases by Chintreuil, Dupre, Diaz, Jacque, Theo. Rousseau, Gerome, Corot, Musin, Sanchez-Perrier, Detti, David Johnson, Dewey; portraits by Mierovelt, Franz Pourbus, Sir Frederic Coates, Hyacinthe Rigand and Gilbert Stuart, and figure compositions by the Rev. Peters, Torres and Commere.

An interesting old picture that has found its way here from across seas, may now be seen there as well. It is a triptych painted with the warm color, clear atmosphere and solid composition of Jan Van Mabuse, and came from the chapel of St. Hubert in the old Cologne Cathedral, for which it was originally painted. The central panel of the triptych shows St. Hubert in huntsman's dress, with bow and arrow in hand, in front of the quaint church dedicated to him. The left panel represents a group of knights and warriors. The right panel is a quaint bit of the allegoric painting in which this artist delighted.

At Bonaventure's Galleries, No. 6 West Thirty-third Street, there is now on view an extraordinary collection of books on art, illustrated with many original etchings and rare specimens of the artists' works. It comprises the works of Rembrandt, Rubens, Van Dyck, Raphael, Murillo, Salvator Rosa, Holbein, Sir Thomas Lawrence, Gainsborough, Sir Joshua Reynolds, Turner, Morland, Constable, Stothard, Strahan, Hamerton, Millet, Meissonier, and others. Many years have been occupied in collecting and selecting the immense number of engravings required to complete this library, and at the present day many of them are entirely unprocureable. Every volume is richly and appropriately bound by the best modern binders.

At the Heinemann Galleries, No. 249 Fifth Avenue, Mr. C. F. Von Saltza has some six portraits, with one exception of prominent citizens of Cleveland, Ohio. These are well drawn, and good in color and expression. Perhaps the best is a three-quarter length seated one of Judge Stevenson Burke, the founder of the Cleveland Art Museum, one of the same size of Dean Russell, of Columbia College, and an oval bust portrait of Mrs. Rice, of Cleveland, which has fresh and good color, and is broadly painted.

The preliminary exhibition of the Minnesota State Art Society opened last Monday. It will continue two weeks.

Henry Reinhardt, of 207 Michigan Boulevard, Chicago, has a fine selection of pictures now on view in his galleries. Among them are the salon picture of

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Sir Caspar Purdon Clarke, the new Metropolitan Museum director, arrived on the Cunarder last Saturday, and will return to England next week. He has been the guest of Mr. Robert W. Forrest, who gave a reception in his honor at his residence on Tuesday evening last. The new director, who hopes to return in September to take up his official duties, made a favorable impression on all who met him, and has proved himself already decidedly a diplomat. His talks with reporters of the dailies have been models of good sense and judgment. Taken to the National Arts Club, and asked to give an opinion on the statue now there, and claimed to be by Praxiteles, he simply said, "We can't get documents from Praxiteles." He has expressed himself only in general terms regarding the collections at the Metropolitan, but was pleased with the large attendance there on Sunday. He is evidently a shrewd judge of men, and matters. To-night he will be the guest of honor at a dinner at the Lotos Club.

The recent sale of a Nattier portrait of the Duchesse d'Orleans, to Mr. Otto Kahn of this city, has aroused so much interest in art circles, and especially from the fact that it has excited discussion as to whether it is the original of a picture of the same subject in the Museum at Stockholm, or a replica, that we reproduce the two pictures in this issue.

Those who are interested in the question will find it interesting to compare the two cuts, which are printed with the permission of Les Arts, of Paris. That of the Stockholm picture, which it will be noticed is signed and dated, appeared in the last November issue of Les Arts, and that of the Kahn picture, in the December issue of the same journal. "C. D.," a writer in Les Arts, of December

last, expresses his opinion that the Kahn picture is the original, and declares it has more life, and fresher coloring than the Stockholm portrait. It will be noticed that the Kahn picture has an esclavage of pearls and precious stones, which is wanting in the Stockholm portrait. The question as to which picture is the original and which the replica, is an interesting one, and one on which even experts may differ.

The portrait by Louis Loeb (reproduced in this issue) of Miss Eleanor Robson in the character of "Merely Mary Ann," the heroine of Zangwill's play by that name—which is owned by Liebler & Co., Miss Robson's managers—was exhibited, together with the "Siren," at the National Academy at its past exhibition.

The career of this talented painter is of interest, indicating, as it does, his characteristic strength of purpose and indomitable perseverance. Louis Loeb was born in Cleveland in 1866, becoming at the age of fourteen a lithographer's apprentice. Coming to New York five or six years later, he continued with his lithographing work and succeeded, through his efforts, in obtaining enough to pay for his tuition in the Art Students' League, where he studied at night. Through the generosity of friends and personal economy, in 1890 he was able to go to Paris, where he entered the Julian Academy, and later the Beaux Arts, exhibiting for the first time at the Salon of 1891.

In 1892 he returned to New York and began illustrating for the Century the works of John Fox, hunting through the mountains of Kentucky and Tennessee with him for material, and also with Charles Egbert Craddock, Mark Twain's "Puddin' Head Wilson" being likewise illustrated by him. Being thus successful in this work, he again went to Europe, remaining five years in Paris, winning a mention in the Salon of 1895 and a medal in 1896. Here, too, he illustrated Greek plays with Janvier, for the Century Company, and also traveled extensively for them. In 1898 he returned to New York and continued illustrating and painting, exhibiting about that time the "Temple of the Winds," a large landscape with figures, the first of a line which he is continuing. Then "The Breeze," "The Dawn," which received the Webb prize at the Society of American Artists in 1903, "Joyous Life," and "The Mother," which won the second Hallgarten prize at the National Academy in 1902. His illustrations and paintings received two silver medals at the Buffalo Exhibition, and two at the St. Louis World's Fair. Mr. Loeb has also painted portraits of Israel Zangwill and Jacob Schiff, and at present is at work on "The Morning," the fifth of his series of landscapes.

It appears that, notwithstanding the great loss which Mr. Stanford White suffered through the fire last week in the storage warehouse, where many of his art belongings were placed, he will still hold a sale of his art treasures, probably at the American Art Galleries, in April. Among his belongings burned were, unfortunately, two excellent examples of Monet, a Seine landscape, dated 1896, and another, an earlier coast picture, a scene at Trouville.

Frank Vincent Dumond of New York has been appointed chief of Fine Arts of the Lewis and Clark Centennial Exposition, at Portland, Oregon, next summer.

ART NOTES FROM PARIS.

Mr. Walter McEwen has just been appointed counsel for the Cresson traveling students residing in Paris. They now number sixteen, and the number will be increased to thirty or more at the end of the present school year. Mr. McEwen is coming to this country to confer with the Academy of Fine Arts faculty and complete the plan.

The city authorities have offered prizes for designs for the temporary booths that are erected each year during the Christmas holidays, for the sale of toys and holiday wares. It is hoped that some design, sufficiently cheap to be within the means of the vendors, yet which will not be an eyesore, may result from this offer.

When the offices of the Ministry of the Colonies are removed from the Louvre, as will soon be the case, they having acquired the property formerly belonging to the Order of the Sacred Heart, which has now withdrawn to England, the art galleries will have a considerable amount of additional and much needed space at their disposal.

M. Lauth is busy on a picture for the next salon, which represents a scene of local custom, on a public square, in a tiny mountain village near Avila, Spain. Three or four little girls in their holiday costume, their hair curiously dressed under their mantillas, are chatting and playing with their fans. Their strange costumes have not varied since the sixteenth century, the artist declares, and are the same for little girls as for women, which gives the children a droll air of little old women. The artist will send to the exhibition at the Petit Galerie, another Sevillian scene, representing an old mandolin player, his wife and child, poorly clad, at his side.

M. Lauth is most enthusiastic over Spain, and especially old Castille, where he passed the entire summer last year.

The American artist, Bisbing, now residing in Paris, is at work on a large canvas for the salon, entitled "Les derniers Rayons." It represents a laborer guiding a plough, to which are attached four white oxen. The last rays of the setting sun fall upon them, while in one corner is seen the moon, appearing on the horizon. The artist spent more than a month in the country, studying the movements of oxen, before beginning his picture, for which he made numerous sketches. The result is an episode of life in the fields, full of sincerity and sentiment.

Julius L. Stewart, the American artist now living in Paris, is working on a large canvas in a different style from his usual theme, nude figures in the open air. The picture represents a midnight orgy of the present day, in a brilliantly lighted room. The central figure, a blonde woman, is staring fixedly ahead, evidently absorbed in thought, the subject of her reverie being indicated by the figure of the thorn-crowned Redeemer, who appears behind her, and from this the work is called "The Redeemer." Paris critics are said to be very favorably impressed with the work, despite its repulsively theatrical manner. It will be remembered that Sigmund Goertz' painting, which made such a sensation at Burlington House, London, last spring, had a somewhat similar subject. In that picture, too, the Redeemer was represented as appearing to the modern world.

In the same building occupied by the American artist, in the Rue des Martyrs,

are many other artists' studios. One of these was occupied twenty years ago by a man, Le Paulle, who attained some celebrity. His widow kept the studio, with all the works of her husband, just as it was at his death, but now that she, too, has recently died, all will be sold.

ART NOTES FROM LONDON.

The Whistler exhibition opened at the New Gallery on February 22. Examples of the artist's work were loaned by English, Continental and American collectors. Among the latter, Colonel Freer, of Detroit, the purchaser of the famous Peacock room, refused to send anything, but pictures were sent from Pittsburg, Chicago, Boston, and Cleveland. In addition to those exhibits already mentioned as promised, the album of etchings which Whistler presented to Queen Victoria, as a souvenir of the Jubilee Naval Review, with the letter written by him as President of the Society of British Artists, and the cover specially designed by him, has been sent, together with his bust of Princess Christian of Denmark, which has been placed in the entrance hall. All the British institutions possessing examples of Whistler's work have loaned them, and the insurance placed on the works is a proof of the enormous increase in their value since his death.

The Society of Women Artists is now holding its fiftieth exhibition in this city. It numbers some 150 oil paintings, 300 water colors, and a number of objects of art. Of this exhibition the London Times says:

"The experienced visitor will know that he must not expect too high a standard among the drawings and paintings here exhibited, for it is undeniable that when a lady paints as well as the better sort of male artists, she naturally prefers to exhibit among them."

Edwin A. Abbey was recently an honored guest at the Authors' Club, London, at which Henry Arthur Jones presided, and paid the American artist many compliments. He declared him to be a "truthful, searching and inspired illustrator of Shakespeare."

London is delighted with the progress Edwin Abbey is making with the Coronation picture. His latest sitter is Prince Arthur of Connaught, nephew of King Edward. It is a foregone conclusion in London that the King will knight Mr. Abbey.

David Murray, on January 25, had the coveted letters R. A., added to his name by Burlington House, while David Farquharson, the painter, and Reginald Blomfield were elected associates.

The Clouet portrait of Henry II, which was seen at the exhibition of Primitives in Paris last summer, was recently sold in London for £2,145.

Gloomy accounts come from London regarding the apathy of the public for some of the modern painters, as evinced at a recent sale. A work by the president of the Royal Academy called "Day Dreams" went for \$150; one by George Boughton fetched \$45; and another by Tissot went for \$20. Fred Bernard's large canvas, "The Crowd Before the Guards' Band, St. James's Park," brought at auction only \$70, and Goodall's "The Swing," which brought in 1890 \$1,125, was bid in for \$360.

At the Germeau sale, Paris, a silver gilt reliquary, known as "Thomas a Becket's Shrine," was bought by Harding of London, for 25,000 francs, although mint authorities insist that the marking shows it to be merely a curiosity, worth perhaps 10 francs.

AROUND THE STUDIOS.

Mr. Percy Moran is at present located at 331 Lexington Avenue, where he has his studio and apartment. He is engaged on several compositions and portraits, among them a "Wedding in Venice in 1600;" also several genre pictures of women and children. He has recently completed a portrait of the little daughter of Dr. George B. Munroe.

Last spring he made a trip to old Mexico, and his studio is full of sketches and studies made there. He considers Mexico the most picturesque country he has yet visited, and full of good material for the figure painter.

Henry Golden Dearth, the landscape painter, has lately returned from his summer home in France, at Montreuil-sur-Mer, a beautiful old medieval town not far from Boulogne. He is at present engaged in his studio at Carnegie Hall on a number of important works from sketches made during the last summer in different parts of France, such as the old harbor of Boulogne and the forest of Fontainebleau. Mr. Dearth's picture entitled "Harvest Time in Normandy," exhibited at Berlin in 1903 in the International Exhibition, was purchased by the German government for the Museum. Among the important things in the studio at present is a large autumn picture of the Forest of Fontainebleau called "The Path Through the Forest." Another is "The Grey Twilight," a pastoral, and perhaps most interesting of all is a scene on the quay at Boulogne, with baskets of fish and figures in the foreground, fishing boats and a big white moon rising over the old grey town. Mr. Dearth returns to Montreuil in the early summer.

Edwin H. Blashfield has recently returned from St. Paul, Minn., where he has been superintending the placing of his two lunettes in the new State Capitol, of which Cass Gilbert is the architect.

The walls of Mr. Blashfield's studio in Carnegie Hall are now covered with preliminary drawings of men and women, nude and draped, for an important Philadelphia building. He expects by spring to begin the decorations in color.

Miss Mary Pomeroy's talk on the "Pictures of the Metropolitan Museum" was received with great enthusiasm by the girls of St. Bartholomew's parish last week. The object of the lecture was to point out the interesting features of American art. Photographs of the pictures discussed were shown.

Miss Pomeroy has just finished a miniature of Miss Ten Eyck, which has all the charm of the Dutch school. The color scheme is quiet, but exquisitely beautiful.

Nella Fontaine Binkley, whose eighty drawings for John William Sargent's book, "Toasts for the Times," proved so successful, has just finished two pastel portraits for J. Hallett Gilberti, the well-known singer and composer, and of Mrs. Gilberti.

The red background, and Mr. Gilberti's black hair made a striking contrast, and an unusual and interesting picture. Mrs. Gilberti's was made in the soft gray tones, with delicate touches of color and just a dash of black. They were both greatly admired by a large number of friends who attended Miss Binkley's reception recently at her studio in Carnegie Hall. Her artistic leather work is just as popular as ever. She has some beautiful samples of the kind that is now so fashionable for dress trimmings.

A very interesting feature of Mrs. Edward Addison Greeley's Tuesday

morning Causeries at College Hall, Hotel Astor, was the display of the family crests and coats of arms, painted by Miss Clara Howard, whose studio is in the Broadway Arcade Building, 1947 Broadway. Miss Howard has made a close study of Heraldry, and her work in this line is attracting wide attention. Her charming miniatures have been appreciated for years, and have met with great success at a number of high class exhibitions.

At his studio in Carnegie Hall, J. Campbell Phillips has a number of paintings and etchings made while he was traveling on the continent and in the Orient. Among these are a sketch of Jerusalem, seen from the windows of a monastery; study of a Bedouin Sheikh, made in Cairo; canals in Venice; windmills in Holland; a night scene in Pareaus Harbor, Greece; a sketch of the Marne in France, where Daubigny found inspiration, etc. He has also a number of odd musical instruments and old weapons, picked up on his travels, and exquisite brass lamps which he brought from the mosques in the Orient. When lighted, these give a weird effect.

Since his return to this country, the artist has devoted his time largely to portraiture. Among his subjects have been Mr. Leonard Lewisohn, whom he painted twice, one portrait being for his family, the other for the Theological Seminary; Dr. Simon Baruch, Miss Alice Lewisohn, Miss Maud Lehman, Mrs. Stachelberg, Miss Retta Lazarus of St. Louis, Victor S. Fletcher, the well-known violin dealer of this city, and other prominent people.

James Henry Moser, of the Washington Star, says of the Waggaman collection:

"The Waggaman pictures are no better now than they were a year ago, and yet, from being the private collection of a man who loved good art for his own sake, they suddenly became one of the most attractive and valued collections of art objects in America. The paintings are now dispersed, but the stamp 'from the Waggaman sale' is a guarantee of quality, an indorsement of the highest character. It is worth while to seek a reason for the enthusiasm shown over these pictures at the now famous sale at Mendelssohn Hall, in New York. Many larger sales with quite the same array of famous and familiar names occur every month during the art season in that city, and this collection was a small one. Few sales do more than make a slight ripple on the surface of the art current of New York.

"When President Marquand, of the Metropolitan Museum, died he left ninety-five paintings, the sale of which, successful as it was, was outclassed by the Waggaman sale. Indeed, it is admitted that one must go to the Mary J. Morgan sale, the most famous on record, for a parallel to the enthusiastic reception accorded the Washington collection. 'The Morgan sale' will be easily recalled when it is remembered that Corot's masterpiece, 'The Wood Gatherers,' owned by the Corcoran Gallery, and the famous \$18,000 'Peach Blow Vase,' bought by Mr. Walters, of Baltimore, came from that memorable sale.

The reason for this remarkable success of Mr. Waggaman's small private collection is simply this: The paintings were substantially the selections, not of a man who merely knew what he liked—Mr. Waggaman has often said so to me—but of a painter of profound knowledge, who was bent on getting, no matter how small the example, work of the very highest possible art quality, regardless of any sentimental or artificial attractions, which

are so largely present in most pictures that are bought by people who know little of the deeper significance and purpose of painting. To Mr. Richard N. Brooke, president of the Society of Washington Artists, belongs the honor of collecting these pictures. One important exception is the now famous "Sheep Coming Out of the Forest," by Mauve, and also a few less important things, bought by Mr. Waggaman himself. The eighty-five pictures in the Waggaman collection were sought out and purchased mainly from the artists who painted them, some few



GIRL IN YELLOW
By Frank Fowler

from the great annual exhibitions, the French Salon and shows in London and The Hague, and a small number from art dealers.

No more startling story of the increase in value of a painting done in modern times is to be found than that of the great "Mauve"—"Sheep Coming Out of the Forest"—which, costing but \$1,450, brought \$40,200. The really fine things in porcelain, jade, ivory, and bronze, some of which sold for much more than their original cost, were still not able to prevent that portion of the collection designated as "art objects" from going at a great sacrifice. The paintings, costing \$121,000, sold for \$225,000. The Mauve story, as Mr. Brooke tells it, is that "up to the time (1887) when Mauve sent this now famous picture to the Paris Salon, he had never received more than \$100 for a picture. His friends, with great difficulty, prevailed upon him to ask a high price, and \$350 was the compromise settled upon. "But it won't sell at so high a price, and I need the money," said Mauve.

"I saw the picture in the Paris Salon," continued Mr. Brooke, "and sought out the clerk, determined to buy it for Mr. Waggaman. Mauve had a much larger picture of sheep also in this salon—now in the collection of Mr. Joseph Jefferson—but it was to the smaller picture that the medal was awarded; so Mrs. Mauve assured me when she afterward took me to the very spot where her husband had painted it. The clerk of the salon, in answer to my inquiry, could not give me Mauve's address, and, having no agent in Paris, the only information I could get was that it had been received from Holland. The price was not known by the salon authorities. I let the matter pass, resolving upon a trip to Holland later on, to Mauve's studio, where, if not this one, I could select another picture equally good. Six months later Mauve died and the

widow, when I visited her, had nothing in oil of equal importance.

"I began collecting the water colors by Mauve, all of which became afterward a very important feature of the Waggaman collections. Most of these water colors I bought at public exhibitions at The Hague. I firmly believe in the wisdom of buying pictures of the artists themselves or at public exhibitions, for once a good picture gets into the hands of a dealer the price rises measurably. Some years later, while I was still abroad, Mr. Max Weyl, who not only paints a fine landscape, but is also a good judge of art values, saw the medal picture, 'Sheep Coming Out of the Forest,' at the gallery of M. Knoedler & Co., in New York. On returning home he went to Mr. Waggaman and urged him to get this important picture. Mr. Waggaman was so impressed by Mr. Weyl's enthusiastic admiration of this Mauve, that he went at once to New York and bought it, paying \$2,250 for it. To Mr. Weyl belongs the honor of selecting this great canvas, for which Mauve hesitated over asking the extravagant price of \$350, and for which a dealer two or three years later asked \$2,250, which seemed a very high price then, but twenty-five years later it is sold at auction for \$40,200, the record price for a Mauve. It is a pity that this simple-hearted and sincere genius might not have lived to a ripe old age that he might have enjoyed the fame, honors, and prosperity that so surely would have come to him. Anton Mauve died at Arnheim, Holland, at the age of fifty years. It was truly said when Mauve died that Holland had sustained a national loss."

This picture of Mauve's, with Israel's "Grandfather's Consolation," Marris' "The Old Canal at Dortrecht," and Jacques' "Moonlight," became the corner-stones of this notable collection. These four paintings, which cost Mr. Waggaman \$15,850, brought under the hammer the remarkable total of \$78,300.

Considering the fame that has come to this collection, it is interesting to learn of the collector's beginnings. Mr. Waggaman called at Mr. Brooke's studio first in 1882 to get the painter to see some pictures he had picked out at Dowling's Washington auction rooms. "I am only buying because I love them," he said, "but I don't want to make any mistakes in the selection, for I know nothing of painting as an art." This collecting went on for a man eagerly took up the suggestion "rather than so many, why not buy one fine thing a year?" Mr. Waggaman eagerly took up the suggestion and told Mr. Brooke to come to his house with a piece of chalk and mark those pictures he ought to replace with better ones. Mr. Brooke went to the house and "chalked" 110 pictures, which were sent away. Then began Mr. Waggaman's real collecting, and only high-class things found their way into his gallery after that time. In '87 Mr. Waggaman suggested that Mr. Brooke go to Paris for two years of study, and while there, he was to be on the lookout for fine things suitable to Mr. Waggaman's gallery. Mr. Waggaman yielded to Mr. Brooke's fondness for Dutch water colors, and in '89, '90, '91, '92, and '94 Mr. Brooke selected in Holland mainly the now famous collection of water colors. Mr. Brooke received no commissions, his expenses being the compensation agreed upon. Then the time came when Mr. Waggaman was "out of the market," and for a number of years no new pictures or other art objects were added to the collection.

CHICAGO ART ECHOES.

An exhibit of especial interest at present is a memorial show of pictures by Frithjof Smith-Held in the Anderson Galleries. It is being held under the auspices of the Norwegian consul in this city, John R. Lindgren, and H. A. Haugen. A greater number of these canvases were shown two years ago in the same gallery shortly before Smith-Held's demise in this city.

The complete collection is composed of thirty pictures, mostly oils. Lovers of primitive nature in Norway are finding infinite delight in these truthful and often sublime studies. Exquisite in color, full of poetic fancy, enchanting in subject, this group leaves nothing to be desired. "Crepuscule in Lofoten" is the most noteworthy. In the foreground are small islands of rock rising in the tranquil water. In the distance, between veritable pinnacles of rock touching the very clouds, is a burst of glimmering soft red light.

A great many pictures have been sold during the past week in the Academy of Fine Arts Exhibition. Among others of importance are "Master Rowland," by William M. Chase; "The Watering Place," by Harry van der Weyden, reproduced in The American Art News last week; "The Sleeping Bear Cub," by Frederick G. R. Roth; "Salmon Clouds," by Alexander Harrison; "The Fishes," by John R. Conner, and "The Mill on the Poestenkill," by Walter L. Palmer.

The Women's Clubs of Chicago provide annually a novel feature at the exhibition of paintings by Chicago artists. Twenty special receptions are held by the clubs in the galleries of the Art Institute, and pictures are purchased by them. The exhibition just closed has been an unusually profitable one in sales, five pictures bringing \$1,100.

The Art Students' League of Chicago gave its eleventh annual ball at Assembly Hall, Fine Arts Building, with great success Friday night, February 24. The sets, representing different nations, were led by the following artists: American, Miss Susanne Faulkner; British, Miss Marie Van Pelt; French, Miss Louise Van Voorhis; Dutch, Miss Ethel Stiles; Spanish, Miss Dora Schuster; Japanese-Chinese, Miss Katharine Wolcott; Italian, Miss Margaret Cairns; Oriental, Mrs. Lou Wall Moore.

An exhibition of miniatures by Edwin J. Ames is being held in the Fine Arts Building, at the studio of Albert Roullier. The miniatures are loaned by their owners, and the list contains many fashionable names: Mrs. J. Ogden Armour, Mrs. J. J. Mitchell, Mrs. H. G. Selfridge, Mrs. Paul Morton, Mrs. P. A. Valentine, Mrs. George H. Webster, Mrs. Charles S. Deneen, Mrs. E. A. Potter, Mrs. K. L. Ames, and a score of others.

Miss Martha Baker, whose painting, "In an Old Gown," received honors at the Carnegie exhibition in Pittsburg, has been awarded the silver medal of the Chicago Society of Artists. William Wendt's landscape, which won a medal at the St. Louis Exposition, received honorable mention by the Society. Miss Baker's picture has been purchased by the Municipal Art League of Chicago.

Prizes awarded at the annual exhibition of Chicago artists are: The Young fortnightly prize of \$100, to Ralph Clarkson for his "Twilight Harmony;" the League Purchase Prize of \$500, to Martha S. Baker, for her "Old Inn;" a special prize of \$30, for the most worthy

landscape shown, to William A. Harper, mentioned below, for "Early Afternoon at Montigny;" the first sculpture prize to Julia Bracken, for her portrait group in relief; a second prize to Leonard Crunelle, for a design for a fountain.

J. Ellsworth Gross, the photographer, will sail for London March 4, to act as member of the Advisory Council of the International Photographic exhibition, to be held at Earl's Court, London, from March 16 to 30. He is the only American on this board. On his return to this country in May, he will exhibit some of his work at the Imperial Hotel, New York City.

At the Chicago Art Institute Exhibition, notice should be made of the clever framing. Aside from the conventional gilt, there are frames in soft browns, dull greens and silvery gray woods, which harmonize charmingly with the paintings.

Lectures announced for the month of March, at the Art Institute, are: March 3, J. M. Pattison, Ivories, Carvings, and Pouches; 6, Wm. A. Otis, Architecture; American Centennial to 1893; 7, James S. Stone, The Romance of Heidelberg; 9, Charles Zueblin, Washington 1800 to 1900; 10, J. W. Pattison, Jades and Crystals; 13, Wm. A. Otis, Recent American Architecture; 14, Henry F. Willard, The Portrait in Art; 17, Ch. Fr. Browne, French Painting, the Salon of 1904; 23, Charles Zueblin, The Renaissance of Chicago; 24, Ch. Fr. Browne, English Painting, Early to Turner; 30, Ch. Fr. Browne, English Painting to the Present Day. Mr. Browne's course upon painting continues every Thursday until June 1st.

There are also class lectures every Monday afternoon upon the history of Architecture.

The etchings and wood cuts by Miss Helen Hyde, of San Francisco, are on exhibition in the studio of a local dealer in etchings, Albert Roullier, in the Fine Arts Building, who has become sole agent for them. Miss Hyde's studies of Japanese scenes and people are attracting considerable attention.

The Chicago Municipal Art League recently awarded a prize to William A. Harper, a negro, and the janitor of the Art Institute, to which position he was appointed several years ago. He studied during all his leisure time, saved money, and finally became a student, receiving a diploma in 1900, when he went abroad. He is now night watchman, from 2 A.M. to 7 A.M., and paints all day. Nine of his pictures hang in the Institute.

A Swedish-American Art Society has just been incorporated, composed of painters and sculptors. The incorporators are all well-known Chicago men, namely Carl J. Nilson, C. E. Hallberg, Hugo von Hofstein, Arvid Nyholm, and Axel G. Olson. An exhibition will be held every spring and prominent artists in Sweden will be invited to exhibit. The election of officers will be held this week.

A novelty is planned for the municipal museum in the Public Library building, which will give a decided impetus to municipal art and its enthusiastic promoters. The Woman's Out-door Art League are the instigators of this novelty. A series of view days are being arranged for schools and clubs and will be inaugurated on March 2.

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RECENT ART SALES.

The Carter collection of engravings and etchings was sold at the American Art Galleries on Thursday and last evening, and the sale will be completed there this evening. It is now unnecessary to say more of this collection than that it was the most comprehensive and best of its kind that has come to the auction mart in New York for many years, if ever before. Mr. Carter was one of those collectors who, as his knowledge grew, was constantly weeding out his treasures, and substituting better for poorer examples. Some of the plates and impressions were rarely fine, and the collection as a whole had a remarkable average of merit. The sale has been an interesting one, for it brought together an unusual array of print collectors, and connoisseurs.

At the American Art Galleries there is now in progress a sale which began on Thursday afternoon, of textiles, stuffs, embroideries, and church and temple lamps, collected by the indefatigable persistent, and always cheerful Mr. Vitall Benguiat. Mr. Benguiat has a most remarkable faculty in securing rich vestments, and textiles from out of the way corners of Europe and the Orient, and the result of his yearly trips abroad is a riot of color, and a richness of effect in this annual display and sale which make it most attractive. A traveller who in former years attended occasionally a fiesta in a little fishing village on the Adriatic, near Venice, and was always impressed with the richness and beauty of the stuffs which the inhabitants used to decorate their balconies and the fronts of their houses, found white sheets and other plain hangings there on his last visit—and all the color which made the fiesta picturesque, gone. He investigated, and said that he found that the energetic Mr. Benguiat had despoiled the town. Mr. Benguiat was the artistic purveyor, who found and sold the Ascoli cope to Mr. J. Pierpont Morgan.

Still another large and important art sale! It is announced by the American Art Association that they will sell the pictures and rare antique furniture owned by Mr. David H. King of New York and Newport, after an exhibition of the same at their galleries—the pictures at Mendelssohn Hall and the furniture at the galleries—probably during the last week of March. Mr. King has been an intelligent and discriminating collector, especially of portraits, by the early French and English masters, for some years. He had a sale of pictures some years ago in this city, which was very successful. The present collection contains some notable examples of Reynolds, Lawrence, Romney, Hoppner, and others of the early English school, and a score or more of equally important examples of Nattier, and his contemporaries, and Vigée Le Brun. There are also a few choice examples of the Barabizon masters, and a few Dutch pictures, including an example of Mauve, said to be as fine as that in the recent Waggoner sale.

It is reported on good authority that a well-known art dealer of this city has recently imported and sold to one of the most prominent art collectors of America, living in New York, a famous Rembrandt, for a price approximating \$150,000. Neither the dealer nor collector will admit the transaction, but there is little question of the truth of the story.

The collection of modern foreign and American pictures owned by Mr. John Bannan, formerly of Jersey City, and sold under the management of William

Clauden, at the Fifth Avenue Art Galleries, by Mr. James P. Silo, Thursday and last night, was an exceptionally good one of the kind. The pictures, which numbered 136, showed a discriminating judgment, and an evident intention to secure only the best, and most characteristic examples possible of the artists represented. The result of the sale will be given in our next issue.

Jan Van Styka's painting, "Golgotha," said to be the largest in the world, has been purchased from the artist by a syndicate of St. Louis men. It is said that the price paid was \$50,000. It will be exhibited first in Chicago, at Easter.

In view of the recent notable sales of paintings of the modern Dutch school in this city, the following list of prices recently paid in Holland, may be of interest. They are quoted in florins, which are equivalent to about forty cents of American money:

	Florins.
"Bible Reading," by Baker Korff.....	1,030
"Fruit," by C. Bisschop.....	1,125
"Visitors," by D. J. Bles.....	2,000
"Leiden," by J. Bosboom.....	1,400
"Evening," by F. J. du Chattel.....	500
"Montelbaen Tower at Amsterdam," by Hobbe Smith.....	600
"The Lion," by Hobbe Smith.....	400
"The White Mill," by Ch. Hoguet.....	1,300
"The Two Sisters," by J. Israels.....	4,000
"Barnack," by E. F. Ten Kate.....	700
"Returning from the Hunt," by H. F. G. Ten Kate.....	500
"Dutch Canal," by J. C. K. Klinkenberg.....	650
"The Rim of the Wood," by B. C. Koekkoek.....	5,000
"Maximilian I. and Albert Durer," by G. Koller.....	700
"Village," by Ch. Leickert.....	420
"View of a Town," by J. H. Maris (46cm. by 93cm.), dated 1872.....	16,900
"In the Fields," by Willem Maris.....	2,075
"The Departing Fishermen," by H. W. Mesdag.....	1,450
"Fishing Boats," by H. W. Mesdag.....	2,075
"Bust of Young Italian Girl," by L. Passini.....	850
"Summer," by W. Roelofs.....	5,600
"Cat and Her Young," by Henriette Ronner.....	1,700
"The Two Orphans," by Th. Schwartz.....	3,050
"Amsterdam in the Seventeenth Century," by C. Springer.....	1,850
"Enkhuizen," by C. Springer.....	935
"Interior of a Farm," by W. Verschuur.....	2,100
"Approaching Storm," by W. Verschuur.....	1,400
"Village Interior," by Jan Weissenbruch.....	750

All of these remained in Holland, except Koekkoek's "End of Winter," which went to Germany.

It transpires, since the recent departure of Theobald Chartran for his Paris home, that he figured recently in an incident which recalls the famous story of Meissonier's destruction of his portrait of Mrs. John W. Mackay. It appears that M. Chartran had painted on commission for a well-known New Yorker, who has devoted more time in the past twenty years to business than the study of art, and for quite a large sum, a full length standing portrait of the latter's wife, said to have been one of the best products of the artist's brush. The husband had not seen the picture until completed, and called at the artist's studio in the Bryant Park building, at his wife's request, to see it. He examined it critically, and then remarked: "A beautiful picture, but it is not my wife." "Who is it then?" asked M. Chartran. "I do not know," was the reply, "but it is not my wife," and then followed the suggestion that, as the likeness was not satisfactory a reduction on the price might be made. M. Chartran coolly drew out his pocket knife, approached the canvas, opened the large blade, and with a deft movement, divided the portrait into four pieces, which he then tore up and threw on the floor. The astonished and irate husband departed. Letters of apology followed, but no other portrait was painted.

Arrangements have been made by the American Water Color Society to send a collection of one hundred classic water colors, by its members, to be shown as a special exhibition in the Fine Arts Museums at St. Louis, Cincinnati, Indianapolis, Detroit, Buffalo, and possibly elsewhere, remaining about three weeks in each place. Water colors shown at the St. Louis Fair will not be eligible.

The Society hopes to secure the best works and earnest co-operation of its members in this scheme of rotary exhibitions, in order to make the collection a really notable one.

NOTES FROM BOSTON.

The opening reception of the spring water color exhibition of the Boston Art Club will be given on Friday evening, April 7. This exhibition, the seventy-second in the club series, will close April 29. The usual appropriation of \$500 for the purchase of works of art has been made by the club. The members of the jury are Melbourne H. Hardwick, Charles Copeland, Sears Gallagher, Hendricks A. Hallett, J. A. S. Monks, Charles F. Pierce and William P. Burpee. All works will be collected in Boston on Monday, March 27, and all schedules must be sent to Daniel J. Strain, chairman of the exhibition committee, on or before March 23.

The seventeenth exhibition of the Boston Society of Water Color Painters, which was opened last Saturday at the Boston Art Club, has for contributors E. Aubrey Hunt, Thomas Allen, H. Winthrop Pierce, E. H. Garrett, C. Scott White, W. J. Bixbee, Hendricks A. Hallett, S. P. Rolt Triscott, J. Ambrose Prichard, Frederick T. Stuart, Charles Copeland, W. P. Burpee, Melbourne H. Hardwick and Sears Gallagher. It is, on the whole, the best art show this society has given in recent years—another indication of the progress Boston is making in art standards.

At Walter Rowlands' gallery, William W. Churchill exhibits a large, ambitious and very attractive portrait of a small boy, a little chap of perhaps six, standing against a warm, brown background. The character of beautiful, radiant childhood is particularly well observed, and the accessories are very charming.

The Society of Arts and Crafts is still anxious to hear from owners of work done by the late Mrs. Sarah W. Whitman. It is purposed to have a memorial exhibition of her works in March.

An exhibition at the Museum of Fine Arts, which opened February 20, included an interesting collection of photographs depicting the architecture of Southern Europe, using the monuments of Aguilia and Calabria as examples, the collection being Mr. Denman W. Ross's gift to the Museum.

Alexander Pope shows at his studio, No. 120 Tremont Street, a large collection of paintings of animals and birds, which he expects very shortly to send to San Francisco, where they will be given a place of honor at the Sportman's Show. A most astonishing example of the realism of which this painter is capable, appears in a large picture representing a deer's antlers, across which are extended two fowling pieces, while from it hang a brace of pheasants, cartridge belts and other hunting utensils. All the pictures which are to go to San Francisco, including a number of Highland cattle which he painted from studies while on a trip to Scotland last summer, are distinguished by the same characteristic of extreme fidelity to the facts of relief.

An interesting collection of forty colors and color prints by Charles Hovey Pepper, made while in Japan, have been on exhibition since February 16, at the galleries of Walter Kimball & Co., 31 Beacon Street, and will continue until the end of February. In observing Japanese life and landscapes, Mr. Pepper has not changed his style or point of view, his subjects being simple and his treatment direct and natural.

A sale of the works of the late Robert D. Wilkie was held yesterday and continues to-day in the Boylston Auction Galleries, 88 Boylston Street.

PHILADELPHIA ART NEWS.

Mrs. Emily Drayton Taylor, who is one of the best miniature painters of the period, is doing now an interesting portrait of Mr. William D. Elkins, and also one of his daughter, Mrs. Sidney Tyler. Mrs. Taylor will paint, during the winter, portraits of the two daughters, Sybil and Caroline, of General Hubbard, of 16 West Fifty-eighth Street, New York.

Miss Janet Wheeler is showing at her studio, 1710 Chestnut Street, Philadelphia, a most charming portrait of the young daughter of Mrs. Levering Jones. As a painter of children, especially, Miss Wheeler is very happy and is exceedingly popular. Among others, she is to paint the son of Mrs. Kimball, of Boston, and later she will go to Chicago to do the two children of Mrs. Alfred Grange.

Mr. William M. Chase is doing so many portraits of well-known Philadelphians at present that he is spending much time in this city. A very stunning portrait group of Mrs. James D. Sullivan of this city, and her sister, Mrs. Oscar Livingston of New York, is well under way. Mrs. Livingston coming over from New York to give Mr. Chase sittings in this city. Mr. Chase is also painting portraits of the Rev. Sparhawk Jones, of the Calvary Presbyterian Church, and of Mrs. Thomas Dolan, wife of the eminent financier. He is doing three portraits in the family of Mr. George H. Earle, one of Mrs. Earle, and one of George H. Earle, Jr., and also a beautiful portrait of the daughter, Miss Catharine Earle. For the University Boat Club he is painting a picture of Mr. George Klemm, and a subscription portrait to be presented to the University of Pennsylvania of Professor William Osler, of Johns Hopkins University, Baltimore.

Hugh H. Breckinridge, of Fort Washington, and instructor at the Philadelphia Academy of the Fine Arts, has an interesting exhibition of his work at the Detroit Art Museum. Mr. Breckinridge's most successful painting, "Autumn," now at the Academy Exhibition, has attracted much attention.

It is of interest to note that this artist sold all his pictures exhibited at the St. Louis Exposition.

Miss Louise Wood, whose new studio is at 1721 Rittenhouse St., Philadelphia, has just finished an excellent portrait of Dr. John Redmond Cox, one of the founders of the Pennsylvania Academy of Fine Arts.

Miss Wood has also completed a most interesting portrait of Mr. Francis Wood. Her picture called "Six and Sixty," first shown at the Louis Exhibit, is now on exhibition at the Academy.

Miss Carol H. Beck, who is by the way, a sister of James M. Beck, of New York, has just finished a most interesting portrait of Doctor John B. Chapin, who was head of the Willard Insane Asylum of New York, and is now in charge of the Pennsylvania State Hospital, and a most life-like portrait of the Hon. John K. Richards, who was Solicitor-General at Washington under Knox.

Miss Mary Van der Veer is engaged on an important commission, a large portrait of Mr. Alfred Huidekoper Bond of 21 East 60th St., New York, to be presented to the City Club of New York. Miss Van der Veer received from the St. Louis Exposition a medal for her picture exhibited there entitled "The Father Fishers of the North Sea."

INDIANA ITEMS.

An exhibition of water colors was held during the week of February 6, at the Westcott Hotel, Richmond, Indiana. They were from the collection of Thomas Dunbar, of Milwaukee, Wis. The most valuable picture of the collection is by the late French artist, Mme. Maximilien Geyon. Of special interest to Indianians is a picture by L. Clarence Ball, of South Bend, Ind., who, it will be remembered, exhibited at the St. Louis Exposition, George F. Schultz, of Chicago, and I. Marie Perrault, who received a gold medal at the Omaha exhibition, Bunanni, a pupil of Gerome, Von Lockhorst, a Dutch artist, Claude Hayes, John Fullwood, and Ayres Ingram, the last three members of the British Royal Academy, and C. Raggi are also represented. Beside the pictures shown, was on view Mr. Dunbar's private collection of Japanese ware, part of which was purchased with the assistance of the Japanese art commissioner, at the St. Louis Exposition. Richmond enjoyed a rare treat.

The last lecturer in the Popular Lecture Course for this season at Richmond, Indiana, was the sculptor, Lorado Taft, who gave an interesting talk on the evening of February 13, on "A Glimpse of a Sculptor's Studio," or "How Statues are Made," illustrating the talk with modeling. He is well known in the West by his statues of Schuyler Colfax, at Indianapolis, General Grant, at Fort Leavenworth, and other military monuments.

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